25. ariyáyaṃ dutiyaḍḍhe gaditákhilalakkhaṇaṃ yantaṃ
bhavati dales' ubhayesu pi yadi yassá sá yam upagíti.
26. ariyáy 'aḍḍhadvitayaṃ[1] pubboditalakkhaṇopetaṃ[2]
vipariyayenábhihitaṃ yassá sambhavati ce 'ha soggíti.
27. ariyá pubbaḍḍhaṃ yadi garun 'ekenádhikena nidhane yuttaṃ
yadi pubbaḍḍhasamánaṃ dalam itarañ coditá yam ariyágíti.

Gítijátiyo.

28. visame cha siyuṃ kalá mukhe same tv aṭṭha ra la gá tato 'pari[3]
vetálíyan tam uccate ; lahuchakkaṃ na nirantaraṃ same.
29. vetálíyopamaṃ mukhe taṃ opacchandasakaṃ ra yá yad ante.
30. ápátaliká kathitá 'yaṃ bha ga gá 'nte yadi pubbamiv' aññaṃ.
31. yad ádito lakkhaṇantiká[4] ṭhit' ettha padesvákhilesu[5] jo.
32. udiccavuttítiv-uccate[6] jo c' ádo visamesu saṇṭhito.
33. pubbattha samesu[7] ce ga já paccavuttir uditá 'ti saṇṭhitá.[8]
34. samásamá' 'tr' ádinaṃ[9] samásaṃyutá bhavati taṃ pavattakaṃ.
35. assa sá[10] samakatá 'parantiká.
36. tad aññajá cáruhásiní.[11]

Vetálíyajátiyo.

37. dvikavihatavasulahur[12] acaladhitir iha.[13]
38. mattásamakaṃ navamo lgá 'nte.[14]
39. jo nlá[15] 'thavá 'ṇnavá visiloko.[16]
40. tadvayato vánavásikábkyá.[17]
41. pañcaṭṭhanavasu yadi lo citrá.

---

[1] dvikayam, M.
[2] lakkhaṇúpetam, C.
[3] cha kalá siyum same tâṭṭha ra lagá tato 'pari, C.
[4] dakkhiṇantiká, C.
[5] pádesákhilesu, C.
[6] vuccati, C.
[7] pubba*ḍḍ*hasamesu, M.
[8] paccavuttit 'uditá 'ti, M. paccavuttir uditeti saṇṭhito, C.
[9] ádínam, C and M.
[10] yá, C.
[11] cárubhásiní, C.
[12] vihatávasulahu, M.
[13] acaladhiti, C ; acalathitir iha, M.
[14] la g 'ante, C. l g ante, M
[15] na lá, C.
[16] visiloko náma, M.
[17] tan ca yato vánavásiká 'kkhyá, C.

42. ga lyá 'ṭṭhahi[1] ce sá-v-upacitrá.
43. yam atítalakkhaṇavisesayutta-[2]
mattásamádi pádábhihitaṃ;
aniyatavuttaparimáṇasahitaṃ,
paṭhitaṃ[3] janesu pádákulakaṃ.

Mattásamakajátiyo.

44. viná vaṇṇehi mattá gá, viná vaṇṇá garúhi tu,
viná lahúni garavo, dale pathyádino, matá.
iti[4] *mattávuttániddeso dutiyo.*

---

45. tyá ce tanumajjhá.

Gáyatti.

46. kumáralalitá jsgá.

Uṇhi.

47. citrapadá yadi bhá gá.
48. mo mo go go vijjummálá.
49. bhá[5] ta la gá máṇavakaṃ.
50. glá samáṇiká ra já ca.
51. pamáṇiká ja rá la gá.

Anuṭṭhubham.

52. rá[6] na sá yadi halamukhí.
53. bhujagasusu matá[7] ná mo.

Brahati.

54. msá jgá suddhavirájitaṃ[8] mataṃ.
55. mná yo go yadi paṇavo 'khyáto.[9]
56. bhmá-sa-ga-yuttá rummavatí sá.
57. neyyá mattá ma-bha-sa-ga-yuttá.

---

[1] ga ly' aṭṭhahi, C.
[2] yutam, C.
[3] pa*ṭṭ*hitam M. wanting in C.
[4] iti vuttodaye mattá, M.
[5] bho, M.
[6] ro, M.
[7] bhatá, C and M.
[8] suddhaviraḍitam, C; matam wanting in M.
[9] 'kkhyáto, C; panavo 'kkhyáto, M.

58. campakamálá ce bha ma sá go.
59. na-ra-ja-gehi sa manoramá.
60. ubbhásakan taṃ ce to mà rá lca.[1]

Panti.

61. tjá jgá garuná 'yam upaṭṭhitá sá.[2]
62. indádiká tá vajirá ja gá go.
63. upádiká sá 'va ja-tá-ja-gá go.
64. anantarodíritalakkhaṇá ce[3]
pádá vimissá upajátiyo tá
evaṃ kil' aññásu vimissitásu[4]
vadanti játisv idam eva nȧmaṃ.
65. sa ja já la gá gaditá sumukhí[5]
66. dodhakam icchati ce bha bha bhá gá.
67. ved'assehi[6] mtá tga gá sáliní sá.
68. vátummissá[7] yati sá mbhá ta gá go.
69. bhá[8] ta na gá go surasasirí[9] sá.
70. ro na rá iha[10] rathoddhatá la gá.
71. svágateti ra na bhá garuká dve.
72. na na ra lahu-garúhi bhaddiká.

Tuṭṭhubham.

73. vadanti vaṃsaṭṭhaṃ idaṃ ja tá ja rá.
74. sá-y-indavaṃsá[11] khalu yattha tá ja rá.
75. idha toṭakam ambudhi sehi mitaṃ.
76. dutavilambitam áhu[12] na-bhá bha-rá.
77. vasu-yuga-viratí ná myá puṭo 'yaṃ.[13]
78. na-ya-sahitá nyá kusumavicittá.

---

[1] ubbhásakam tan ce to ma ra lva, C; ubbhásakan tam ce to ma rá la, M.
[2] yam upaṭṭhitá, C; sá, wanting in C.
[3] lakkhaṇo ce, M.
[4] kir' annásu pi missitásu, C; kir,' M.
[5] sumukhí gaditá, C.
[6] vedessehí, B.
[7] cátummí sá, C.
[8] bho, M.
[9] surassirí, C.
[10] idha, C.
[11] sá indavamsá, C.
[12] áha, M.
[13] putho 'yam, C.

79. bhujangappayátaṃ[1] bhave veda-yehi.
80. na-bha-ja-rehi bhavati ppiyaṃvadá.
81. vuttá sudhíhi lalitá ta-bhá ja-rá.
82. pamitakkhará sa-ja-sa-seh' uditá.
83. na-na-bha-ra-sahitá 'bhihit' ujjalá.
84. pañc' assa-cchinná[2] vessadeví ma-má yá.
85. bhavati[3] hi támarasaṃ na ja-já yo.
86. kamalá ti ñeyyá sa-ya-sehi yo ce.[4]

Jagati.

87. mná jrá go ti-dasa-yati ppahásiní sá.[5]
88. catuggaheh' iha[6] rucirá ja-bhá sja gá.[7]

Atijagati.

89. na-na-ra-sa-lahu-gá sarehi 'parájitá.
90. na-na-bha-na-la-g' iti ppaharaṇakaliká.
91. vuttá vasantatilaká ta-bha-já[8] ja-gá-go.

Sakkarí.

92. dvihata-haya-lahu-r atha g' iti[9] sasikalá.
93. vasu-haya-yati-r idha maṇiguṇanikaro.[10]
94. na-na-ma-ya-ya-yutá 'yaṃ[11] máliní bhog-isíhi.
95. bhavati na-já bha-já ra-sahitá pabhaddakaṃ.

Atisakkarí.

96. na-ja-bha-ja-rá yadá[12] bhavati vániní ga-yuttá.

Aṭṭhi.

97. ya-má no so bha-lgá[13] rasa-hara-virámá sikhariṇí.

---

[1] bhujagappayá tam, C.
[2] pañcâssa, C: chinná, M.
[3] vadati, C.
[4] yo ve, C.
[5] ppabhásiní, C.
[6] catuggahehi bha, C.
[7] sa já g, C; sa-j-gá, M.
[8] na bha já, C.
[9] g'îti, C.
[10] maniganikaro, C.
[11] nam, M.
[12] sadá, C and M.
[13] bha la gá, C: bho l-gá, M.

98. rasa-yug-isito no so mrá slá[1] gyadá hariṇí tadá.
99. mandakkantá[2] ma-bha-na-ta-ta-gá go yug-utv-assakehi.[3]

Atyaṭṭhi.[4]

100. mo to no yo[5] yá kusumitalatávellit'[6] akkh' utv-isíhi.

Dhuti.

101. ras'-utv-assehi ymá[7] na-sa-ra-ra-garú meghavipphujjitá[8] sa.
102. akk' assehi-yati msa-já[9] sa-ta-ta-gá saddúlavikkílití.[10]

Atidhuti.

103. vuttam ídisan tu námato ra-já ra-já ra-já garullahú ca.[11]

Kati.

104. mrá bhná yo yo 'tra yena tti-muni[12]-yati-yutá saddhará kittitá 'yaṃ.

Pakati.

105. bhrá na-ra-ná ra-ná c' atha[13]garuddasakka-viramáhi[14] bhaddakam idaṃ.

A'kati.

iti samavutta paricchedo tatiyo.

---

106. visame yadi sá sa-la-gá same bha-ttayato garuká-r-[15]upacittaṃ.
107. bha-ttayato yadi gá rutamajjhá[16] yadi puna-d-eva[17]bhavanti najá jyá.
108. yadi sa-ttitayaṃ garuyuttaṃ vegavatí[18] yadi bha-ttitayá gá.

---

1 ma ra sa la, C.
2 mandákkantá, C.
3 assagehi, M.
4 accaṭṭhí, C.
5 mo to yo no, C.
6 velalitá, C.
7 ya má, C.
8 vipphujitá, C; vipphujjiká, M.
9 yadí ma sa ja, C.
10 saddúlavikkílitam, C; vikkíliní, M.
11 guru lahu ca, C; garullahuñ ca, M.
12 ma ra bha ná yo yo ta yena n timuni, C.
13 ná 'tha ca, C.
14 viramam, C.
15 guruká-v, C; garugá c', M.
16 dutamajjhá, C.
17 punareva, C.
18 vegavati, C.

109. to jo visame rato garu cce[1] msá jgá bhaddavirájam ettha go ce.
110. visame sa já sa garuyuttá ketumatí same bha ra na gá go.
111. ákhyániká[2] ta visame ja gá go ja tá ja gá go tu same 'tha páde.
112. ja tá ja gá go visame same tu tá jo ga gá ce viparítapubbá.
113. sa sato sa la gá visame same na bha bha ra bhavate[3] hariṇaplutá.
114. yadi na na ra la gá na já ja rá yadi ca[4] tadá 'paravuttam icchati.
115. visamam upagatá na ná ra yá ce na ja ja ra gá samake ca pubbitaggá.

dvayam idam vetálíyappabhedo.

116. sá yavádikámatí[5]ra já ra já tvasame same[6] ja rá ja rá garu bbhaveyyuṃ.

iti aḍḍhasama-vuttaparicchedo catuttho.

---

117. n' aṭṭhakkharesu pádesu sn' ádimhá[7] yo 'ṇṇava vattaṃ.
118. samesu sindhuto jena pathyávattaṃ pakittitam.
119. ojesu jena sindhuto tam eva viparítádi.
120. na-káro ce jaladhito capalávattam icc etaṃ.
121. same lo sattamo yassá vipulá Piṅgalassa sá.
122. Setavassákhilesu pi.
123. bhen' aṇṇavá[8] tabbipulá.
124. evam añña[9] ro catuttho.
125. no 'ṇṇavá ce na-vipulá.
126. to 'ṇṇavá tathá 'ññá siyá.

vattappabhhedo.

127. na dissat' ettha yaṃ chandaṃ payoge dissate[10] yadi.
visamakkharapádan taṃ gáthá sámaññanámato.

iti visamavuttaparicchedo pañcamo.

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128. pattháre sabba-ge páde pubba-gá 'dho lpare samá.
pubbe garu te ca-m-ime[11] kattabbá yáva sabba-lá.[12]

---

[1] garuñ ce, C.
[2] ákkhyatiká, C; ákhyátiká, M.
[3] bhavati haritapluta, C.
[4] yadi va, C; ca wanting, M.
[5] yuvádikámalí, M.
[6] rajátu 'sa me same, M; rajá tu same 'same, C.
[7] sa nádimhá, C; sn'-á' dimha, M.
[8] aṇṇava, C.
[9] aññá, C. and M.
[10] dissati, C.
[11] tv evam ime, C and M.
[12] lo, C and M.

129. naṭṭhassa yo bhaveyy' aṅko tasmin lo 'ddhikate same
visame tv ekasahite bhaveyy' addhikate garu.
130. ekádinukkamen' aṅke pubbá 'dho dviguṇe likhe
missitehi lahutthehi sekeh' uddiṭṭhakaṃ bhave.
131. vuttakkharasamá saṅkhyá likkhya[1] s'ekopar' úpari
ekekahínam ekádin' uṭṭháne sabbagádikaṃ.
132. garukriyá 'ṅkasandohe bhave saṅkhyá vimissite[2]
udditth' aṅkasamáháro seko vemaṃ[3] samánaye.
133. saṅkhyeva dviguṇekúná vittháráyámasambhavá[4]
vuttass' addhántaránañ ca garu-lánañ ca aṅgulaṃ.

iti Sangharakkhitatherapádaviracite Vuttodaye chandasi chappaccayavibhágo náma chaṭṭho paricchedo.[5]

[eso
134. selantaráyatanavásikaSílatherappádo[6] garugguṇagurujjayataṃ[7] nam
yassappabhavamavalambamay' edisopi[8] sampádito 'bhimatasiddhikaro
135. paratthasampádanato puññenádhigaten' ahaṃ [paratthο.
paratthasampádanako bhaveyyaṃ játijátiyaṃ.
136. avalokitamattena yathá chappaccayá mayá
sádhitá sádhiyantevam[9] icchitattham pi páṇino.

Vuttodayapakaraṇam niṭṭhitam.

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[1] likhyá, C.
[2] vimissate, C.
[3] dve 'mam, C.
[4] sambhavo, C ; yávasambhave, M.
[5] iti —— paricchedo omitted, C.
[6] therapádo, C ; therápádo, M.
[7] garúguṇa garújayatam, M ; guruguṇaguru jayatam, C.
[8] mamedisopi, M.
[9] sádhayantvevam, C ; sádhayantena m', M.

End of Text.

TRANSLATION.

1. Praise be to the Chief of Sages, beautifully pure, radiant with the glory of virtue, who dispels the universal ignorance of mankind.
2. The formerly written prosodies of Piṅgala and others, are not suited to the Mágadha people.
3. Therefore, distinguishing verses measured by feet from those regulated by time, together with the distinctive peculiarities of each, (made into) an understood series of poetry,
4. This Vuttodaya, a collection of secular prosody, I will now commence in the language of the Mágadha people for their instruction.

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5. (That foot is called) *ma,* (the three syllables of which are) all long; (that is) *na,* (the three syllables of which are) all short; *bha,* has the first long; *ya,* the first short; *ja,* the middle long; *sa,* the last long; *ra,* the middle short; *ta* the last short. These are the eight feet; *go* (stands for) *garu* (heavy); lo (for) lahu (light).
6. Be it known that the five feet, *bha, ja, sa, ma, na,* are used in the Ariyá and other metres of that class. In that class a foot consists of four syllabic instants (*kala*).
7. A vowel preceding compound consonants, a long vowel preceding the *niggahíta,* and optionally a vowel at the end of a quarter verse are heavy, and indicated by a bent mark; the other, a short vowel, measuring an instant of time, is light, and indicated by a straight mark.
8. Be it known, that a heavy vowel—preceding compound consonants at the beginning of a quarter verse—is sometimes light, as in the subjoined illustration:

   dassanaraśanubhavane nibaddhagedha jinass' ayaṃ janatá
   vimhayajananí saññа*ta* kriyá nu kan nanurañjayate.
9. Be it known, that the terms *samuddo, usu, rasa* and the like, are used in the popular sense; *páda* is the fourth part of a verse; *yati* is verse division.
10. Metre is threefold, either *sama, aḍḍhasama* or *visama.* That is *sama,* the quarters of which are similar in character.
11. That is *aḍḍhasama,* which has its first and third, and second and fourth respectively alike. That is *visama,* which has quarters dissimilar in character.
12. Metres vary in length from one up to twenty-six syllables in a quarter verse.
13. Chants such as the Daṇḍaka, Caṇḍavuṭṭhi and the like, and metres having three or even six *pádas* are called ‘Gáthá’ in another work.

14. Further, in Páli, other kinds of metre, as well as those just spoken of, are comprehended under the general name of Gáthá.
15. I will now point out the characteristics of the metres generally used, the names of which are noted herein.

(Here ends) the first chapter giving the general definitions and symbols in prosody.

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16. When (in the first half of a stanza) the sixth foot is an amphibrach (J), or a proceleusmatic (NL), and with no amphibrach (J) in the odd feet of the remaining six, together with a final long (G) ; and when in the second half, the sixth foot is a breve (L) with six other feet, together with a final long quantity (G), the metre is called Ariyá.
17. If the sixth foot of the first half be a proceleusmatic (NL), the pause must be on the first of the four instants ; if in the second half, the fifth foot be a proceleusmatic (NL), the pause falls on the last syllable of the fourth foot.
18. A metre possessing the aforesaid characteristics is comprehended under the general name of Ariyá.
12. If the initial *pádas* of each half verse are restricted by the pause to three feet (*i. e.*, twelve instants), the metre is Pathyá.
20. If the initial *pádas* exceed three feet, the metre is Vipulá.
21. That is Capalá, in both halves of which the second and fourth foot is an amphibrach (J).
22. That is Mukhacapalá, the first half of which has the characteristics of a Capalá, and the second half those of a Pathyá.
23. That is Jaghanacapalá, the first half of which has the characteristics of a Pathyá, and the second half those of a Capalá.

(Here ends the section on) the Ariyá class of metres.

24. That is Gíti, in which both halves have the characteristics of the first half of the Ariyá, with the pause appropriately placed.
25. That is Upagíti, both halves of which have the characteristics of the second half of the Ariyá.
26. That is Uggíti, which exhibits the halves of an Ariya stanza in inverted order.
27. That is Ariyágíti, the halves of which correspond respectively with the first half of the Ariyá *plus* one long syllable at the end.

(Here ends the section on) the Gíti class of metres.

28. That is Vetálíya, which has six instants in its odd quarters, and eight instants in the even, followed in each quarter by a cretic (R), and iambic (LG) ; in the even quarters six breves should not follow consecutively.

29. That is Opacchandasaka, which has a cretic (R), and a bacchic (Y), following the six instants in the odd, and the eight instants in the even quarters.
30. That is A'pátaliká, which has a dactyl (B), and a spondee (Gá) fol-lollowing the six instants in the odd, and the eight in the even quarters.
31. That is Lakkhaṇantiká, in the quarters of which an amphibrach (J) constitutes the first four instants.
32. That is Udiccavutti, in the odd quarters of which an amphibrach (J) constitutes the first four instants.
33. That is Paccavutti, in the even quarters of which a long syllable and an amphibrach (GJ) form the first six instants.
34. That is Pavattaka, the odd quarters of which correspond with those of Udiccavutti, and the even with those of Paccavutti.
35. That is Aparantiká, the quarters of which correspond with the even quarters of Pavattaka.
36. That is Cáruhásiní, the quarters of which correspond with the odd quarters of Pavattaka.

(Here ends the section on) the Vetâlíya class of metres.

37. That is Acaladhiti, the quarters of which consist of sixteen instants.
38. That is Mattásamaka, in the quarters of which the ninth instant is a short syllable, and the two last instants a long syllable.
39. That is Visiloka, which has in each quarter after the fourth instant, either an amphibrach (J) or a proceleusmatic (NL).
40. That is Vánavásiká, which has in each quarter after the eighth instant, either an amphibrach (J) or a proceleusmatic (NL).
41. That is Citrá, the fifth, eighth, and ninth instants of which are breves.
42. That is Upacitrá, which has a dactyl (B), and a spondee (Gá), after the eighth instant.
43. That is Pádákulaka, the quarters of which though consistent with the principle of the Mattásamaka class, contain syllables of mixed quantities.

(Here ends the section on) the Mattásamaka class of metres.

44. Be it known, that in the Pathyá class of metres the difference between the number of the long quantities, and the instants, equals the number of the syllables; the difference between the number of the syllables and the instants, equals the number of the long quantities; half the difference between the number of the short quantities and the instants equals the number of the long quantities.

(Here ends) the second (chapter) describing the metres regulated by time.

In the Gáyatti.

45. That is Tanumajjhá, the quarters of which consist of an antibacchic (T), and a bacchic (Y).

In the Uṇhi.

46. That is Kumáralalitá, the quarters of which consist of an amphibrach (J), an anapæst (S), and a long syllable (G).

In the Anuṭṭhubham.

47. That is Citrapadá, the quarters of which consist of two dactyls (B), and a spondee (Gá).
48. That is Vijjummálá, the quarters of which consist of two molossi (M), and a spondee (Gá).
49. That is Máṇavakaṃ, the quarters of which consist of a dactyl (B), an antibacchic (T), and an iambic (LG).
50. That is Samáṇiká, the quarters of which consist of a cretic (R), an amphibrach (J), and a trochee (GL).
51. That is Pamáṇiká, the quarters of which consist of an amphibrach (J), a cretic (R), and an iambic (LG).

In the Brahati.

52. That is Halamukhí, which has a cretic (R), a tribrach (N), and an anapæst (S).
53. That is Bhujagasusu, which has two tribrachs (N), an in molossus (M).

In the Panti.

54. That is Suddhavirájitaṃ, which has a molossus (M), an anapæst (S), an amphibrach (J), and a long syllable (G).
55. That is Paṇavo, which has a molossus (M), a tribrach (N), a bacchic (Y), and a long syllable (G).
56. That is Rummavatí, which has a dactyl (B), a molossus (M), an anapœst (S), and a long syllable (G).
57. That is Mattá, which has a molossus (M), a dactyl (B), an anapæst (S), and a long syllable (G).
58. That is Campakamálá, which has a dactyl (B), a molossus (M), an anapœst (S), and a long syllable (G).
59. That is Manoramá, which has a tribrach (N), a cretic (R), an amphibrach (J), and a long syllable (G).
60. That is Ubbhásakaṃ, which has an antibacchic (T), a molossus (M), a cretic (R), and a short syllable (L).

In the Tuṭṭhubham.

61. That is Upaṭṭhitá, which has an antibacchic (T), two amphibrachs (J), and a spondee (Gá).
62. That is Indavajirá, which has two antibacchics (T), an amphibrach (J), and a spondee (Gá).
63. That is Upavajirá, which has an amphibrach (J), an antibacchi (T), an amphibrach (J), and a spondee (Gá).
64. That is Upajáti, when the quarters of the two preceding metres are mixed together. Similarly it is said that the name Upajáti is applied to any metre that has mixed quarters.
65. That is Sumukhí, which has an anapæst (S), two amphibrachs (J), and an iambic (LG).
66. That is Dodhakaṃ, which has three dactyls (B), and a spondee (Gá).
67. That is Sáliní, which has a molossus (M), two antibacchics (T), and a spondee (Gá), with the pause on the fourth syllable, and the seventh (following it).
68. That is Vátummissá, which has a molossus (M), a dactyl (B), an antibacchic (T), and a spondee (Gá), with the pause (on the fourth syllable, and the seventh following it).
69. That is Surasasirí, which has a dactyl (B), an antibacchic (T), a tribrach (N), and and a spondee (Gá).
70. That is Rathoddhatá, which has a cretic (R), an amphibrach (N), a cretic (R): and an iambic (LG).
71. That is Svágatá, which has a cretic (R), a tribrach (N), a dactyl (B), and a spondee (Gá).
72. That is Bhaddiká, which has two tribrachs (N), a cretic (R), and an iambic (LG).

In the Jagati.

73. That is Vaṃsaṭṭha, which has an amphibrach (J), an antibacchic (T), an amphibrach (J), and a cretic (R).
74. That is Indavaṃsá, which has two antibacchics (T), an amphibrach (J), and a cretic (R).
75. That is Toṭaka, which has four anapæsts (S).
76. That is Dutavilambita, which has a tribrach (N) two dactyls (B), and a cretic (R).
77. That is Puṭa, which has two tribrachs (N), a molossus (M), and a bacchic (Y), with a pause at the fourth, and eighth syllable (following it).
78. That is Kusumavicittá, which has a tribrach (N), and a bacchic (Y), and again a tribrach (N), and a bacchic (Y).

79. That is Bhujangappayátaṃ, which has four bacchics (Y).
80. That is Piyamvadá, which has a tribrach (N), a dactyl (B), an amphibrach (J), and a cretic (R).
81. That is Lalitá, which has an antibacchic (T), a dactyl (B), an amphibrach (J), and a cretic (R).
82. That is Pamitakkhará, which has an anapæst (S), an amphibrach (J), and two anapæsts (S).
83. That is Ujjalá, which has two tribrachs (N), a dactyl (B), and a cretic (R).
84. That is Vessadeví, which has two molossi (M), and two bacchics (Y), with the pause at the fifth syllable, and the seventh (following it).
85. That is Támarasaṃ, which has a tribrach (N), two amphibrachs (J), and a bacchic (Y).
86. That is Kamalá, which has an anapæst (S), and bacchic (Y), followed by an anapæst (S), and bacchic (Y).

In the Atijagati.

87. That is Pahásiní, *w*hich has a molossus (M), a tribrach (N), an amphibrach (J), a cretic (R), and a long syllable (G), with the pause at the third syllable, and at the tenth (following it).
88. That is Rucirá, whicn has an amphibrach (J), a dactyl (B), an anapæst (S), an amphibrach (J), and a long syllable (G), with the pause at the fourth syllable, and ninth (following it).

In the Sakkarí.

89. That is Aparájitá, which has two tribrachs (N), a cretic (R), an anapæst (S), and an iambic (LG), with the pause at the seventh syllable, and the seventh (following it).
90. That is Paharaṇakaliká, which has two tribrachs (N), a dactyl (B), a tribrach (N), and an iambic (LG), with the pause at the seventh syllable, and the seventh (following it).
91. That is Vasantatilaká, which has an antibacchic (T), a dactyl (B), two amphibrachs (J), and a spondee (Gá).

In the Atisakkarí.

92. That is Sasikalá, which has four tribrachs (N), and an anapæst (S).
93. When the pause falls on the eighth syllable, and the seventh (following it), the metre is called Maṇiguṇanikaro.
94. That is Máliní, which has two tribrachs (N), a molossus (M). and two bacchics (Y) with the pause on the eighth syllable, and the seventh (following it).
95. That is Pabhaddakaṃ, which has a tribrach (N), an amphibrach (J) a dactyl (B), an amphibrach, (J) and a cretic (R).

In the Aṭṭhi.

96. That is Váninì, which has a tribrach (N), an amphibrach (J). a dactyl (B), an amphibrach (J) a cretic (R), and a long syllable (G).

In the Atyaṭṭhi.

97. That is Sikhariṇí, which has a bacchic (Y), a molossus (M), a tribrach (N), an anapæst (S), a dactyl (B), an iambic (LG), with the pause at the sixth syllable, and eleventh (following it).

98. That is Hariṇí, which has a tribrach (N), an anapæst (S), a molossus (M), a cretic (R), an anapæst (S), and an iambic (LG), with the pause at the sixth syllable, the fourth (following it), and at the seventh (following the last).

99. That is Mandakkantá, which has a molossus (M), a dactyl (B), a tribrach (N), two antibacchics (T), and a spondee (Gá), with the pause at the fourth syllable, the sixth (following it), and at the seventh (following the last).

In the Dhuti.

100. That is Kusumitalatávellitá, which has a molossus (M), an antibacchic (T), a tribrach (N), and three bacchics (Y) with the pause at the fifth syllable, the sixth (following it), and the seventh (following the last).

In the Atidhuti.

101. That is Meghavipphujitá, which has a bacchic (Y), a molossus (M), a tribrach (N), an anapæst (S), two cretics (R), and a long syllable (G), with the pause at the sixth syllable, the sixth (following it, and the seventh (following the last).

102. That is Saddúlavikkíliti, which has a molossus (M), an anapæst (S), an amphibrach (J), an anapæst (S), two antibacchics (T), and a long syllable (G), with a pause on the twelfth syllable, and the seventh (following it).

In the Kati.

103. That is Vutta, which has ten trochees (GL).

In the Pakati.

104. That is Saddhará which has a molossus (M), a cretic (R), a dactyl (B), a tribrach (N), and three bacchics (Y), with the pause at every seventh syllable.

105. That is Bhaddaka, which has a dactyl (B), a cretic (R), a tribrach (N), a cretic (R), a tribrach (N), and a long syllable (G), with the pause on the tenth syllable, and on the twelfth (following it).

(Here ends) the third chapter (describing the) metres the quarters of which are similar.

106. That is Upacitta, which has in its odd quarters three anapæsts (S), and an iambic (LG); and in its even quarters, three dactyls (B), and a spondee (Gá).

107. That is Rutamajjhá, which has in the odd quarters three dactyls (B) and a spondee (Gá); and in the even quarters a tribrach (N), two amphibrachs (J), and a bacchic (Y).

108. That is Vegavatí, which has in the odd quarters three anapœsts (S) and a long syllable (G); and in the even quarters three dactyls (B), and a spondee (Gá).

109. That is Bhaddavirájaṃ, which has in the odd quarters an antibacchic (T), an amphibrach (J), a cretic (R), and a long syllable (G); and in the even quarters, a molossus (M), an anapœst (S), an amphibrach (J), and a spondee (Gá).

110. That is Ketumatí, which has in the odd quarters an anapæst (S), an amphibrach (J), a cretic (R), and a long syllable (G); and in the even quarters a dactyl (B), a cretic (R), a tribrach (N), and a spondee (Gá).

111. That is Ákhyáṅiká, which has in the odd quarters, two antibacchics (T), an amphibrach (J), and a spondee (Gá): and in the even quarters an amphibrach (J), an antibacchic (T), an amphibrach (J), and a spondee (Gá).

112. That is Viparítapubbá, which has in the odd quarters an amphibrach (J), an antibacchic (T), an amphibrach (J), and a spondee (Gá); and in the even quarters two antibacchics (T), an amphibrach (J), and a spondee (Gá).

113. That is Hariṇaplutá, which has in the odd quarters three anapœsts (S), and an iambic (LG), and in the even quarters a tribrach (N), two dactyls (B), and a cretic (R).

114. That is Aparavutta, which has in the odd quarters two tribrachs (N), a cretic (R), and an iambic (LG); and in the even quarters a tribrach (N), two amphibrachs (J), and a cretic (R).

115. That is Pubbitaggá, which has in the odd quarters two tribrachs (N), a cretic (R), and a bacchic (Y); and in the even quarters a tribrach (N), two amphibrachs (J), a cretic (R), and a long syllable (G).

These two metres (respectively correspond with) the Vetálíya (and Opacchandasaka) metres.

116. That is Yavádikámatí, which has in the odd quarters six trochees (GL); and in the even quarters six iambics (LG), with a final long syllable (G).

(Here ends) the fourth chapter (describing) metres, the half lines of which are similar.

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117. In that class of metres having eight syllables in each quarter, that is Vatta, which has no anapœst (S), nor tribrach (N) after the first syllable; and which has a bacchic (Y) after the fourth syllable.
118. That is Pathyávatta, which has in the even quarters, an amphibrach (J) following the fourth syllabla.
119. That is Viparítávatta, which has in the odd quarters, an amphibrach (J) following the fourth syllable.
120. That is Capalávatta, which has in the odd quarters, a tribrach (N) following the fourth syllable.
121. That is the Vipulá of Piṅgala which has the seventh syllable short in the even quarters.
122. That is the Vipulá of Setava, which has the seventh syllable short in all the quarters.
123. That is Bha-Vipulá, which has a dactyl (B) following the fourth syllable.
124. That is Ra-Vipulá, which has a cretic (R) following the fourth syllable.
125. That is Na-Vipulá, which has a tribrach (N) following the fourth syllable.
126. That is Ta-Vipulá, which has an antibacchic (T) following the fourth syllable.

(So much for) the Vatta kind (of metres).

127. Any metre not noticed here, having quarters dissimilar in character, is comprehended under the generic term *Gáthá.*

(Here ends) the fifth chapter describing metres the quarters of which are dissimilar.

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128. In the table (representing the various long and short quantities of a metre), set down a quarter verse with quantities all long, below first long a breve, followed by same (as above), preceded by longs, and this is to be repeated until there are all shorts in the row.
129. If the row number of a variation in the table can be halved set down a breve, if being odd a unit is required set down a long quantity.
130. From the first syllable write below each, numbers in progression from one, the sum of the figures beneath the short quantities, *plus* one, is the indicator.
131. Write units one over another in number equal to the syllables of a quarter verse *plus* one, let each column be one less in number than the one preceding, let there be -a rising from one and so on, the result is all longs and the like.
132. The number of the possible variations of a metre may be determined by the preceding method, or by the one preceding that.

133. Twice the number of variations in a given metre, *minus* one, gives the measurement in inches of the long, and the short quantities, and the intervals between them.

(*Here ends*) *the sixth chapter entitled the six problem section of the Vuttodaya composed by Saṅgharakkhita Thera.*

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134. To supply a public want, this treatise was prepared under the encouragement of my benevolent preceptor, the venerable Sila Thera, residing at Selantara, to whom I wish every success.

135. In return for this benefit, may I in successive births be a benefactor to others.

136. May mankind attain the fulfilment of their desires as easily as I solved these six problems.

The Vuttodaya is ended.

NOTES.

Notes on Chapter I.

v. 1. *nam' atthu* for namo atthu ; odata for avadáta. "Ettha ca paṭhama gatháya parammukhakaraṃ dasseti, sesahi gandhárambhappaládiketáni pákaṭá yeva." *Kav.*

v. 2. *Pingalácariyádíhi.* "Setava bharamantavyádinaṃ" *Chando.* "ádisaddena c'ettha Jayadevasuráma Kálidasádayo Saṅgaṇhati" *Vac.* and *Kav.*

chandam yam. "chandaṃ niggahítágamena" *Kav.*

yat' icchitam for yato icchitaṃ. "tesam icchitam abhimataṃ chandosattamapariññataṃ yato yasmá káraṇá na sádheti, nasammadeti, tato tasmá káraṇá Mágadhabhásáya Vuttodayam árabbhisan ti sambandho" *Chando.* "yat' icchitan ti vadati, yad icchitan ti pi vattuṃ vattati, yaṃ ti hi padassa yasmá ti attho pi sambhavato Mága dhabhásáyáti." *Vac.* *Kav.* gives the subtance of the above.

v. 3. *mattávaṇṇavibhedanam.* Páli poetry is divided into poetry measured by the time occupied in the pronunciation (*mattá*), and poetry regulated by the number of syllables (*vaṇṇa*). The first of these is also called *Játi.*

lakkhyalakkhanasamyuttam. "lakkhalakkhaṇasamyuttaṃ." *Kav.* "lakkhiyate ti lakkhaṇam udáharaṇaṃ lakkhyate 'neneti lakkhaṇaṃ suttaṃ lakkhañ ca, lakkhaṇañ ca, lakkhalakkhaṇá lakkham eva vá lakkhaṇaṃ lakkhalakkhaṇaṃ tehi tena vá saṃyuttaṃ, lakkhalakkha-

ṇasamyuttaṃ suttam eva udáharaṇan ti vuttaṃ hoti." *Chando.* "lakkhitabban ti lakkhaṇaṃ tad eva lakkhyam udáharaṇaṃ, lakkhiyate anenáti lakkhaṇaṃ suttaṃ lakkhaṇañ ca taṃ lakkhaṇaṃ cáti lakkhyalakkhaṇaṃ" *Vac.*

v. 4. *vuttodayam,* for vutta + udayaṃ.

lokiyacchandanissitam. A collection of prosody not vedic. "na vedikacchandanissitaṃ, duvidhaṃ chandaṃ, lokiya-vedika-chandabhedena, tattha lokiyannámachandaṃ nakkhattapaṭhádikaṃ ; vedikannámachandaṃ vijjábalenákáse gamanádikaṃ ; tesu pajjabandhesvápajojaniyattádhippetaṃ veditabbaṃ." *Kav. Chando.* nearly the same.

árabbhissám' ahan 'dáni. "árabbhissan ti Mágadhabhásáya upaññápayissámi" *Chando.* árabbhissámi aham idáni ti padacchedo" *Vac.* "árabbhisámi ahan ti padacchedo Vacanatthajotikáyam pan' árabbhissam ahan ti vuttaṃ, dvisu ca yathákkamaṃ árabbhissám' ahan tì ca páṭho daṭṭhabbo." *Kav.*

v. 5. *aṭṭhagaṇá.* Eight feet. These are subjoined.

Symbols.	*Syllables.*	*Names (from the Greek).*
Ma.	— — —	Molossus.
Ya.	◡ — —	Bacchius.
Ra.	— ◡ —	Creticus.
Sa.	◡ ◡ —	Anapæstus.
Ta.	— — ◡	Antibacchic.
Ja.	◡ — ◡	Amphibrachys.
Bha.	— ◡ ◡	Dactylus.
Na.	◡ ◡ ◡	Tribrachys.

A long syllable is *garu* (Ga), a short or breve *lahu* (La), and the initials GL are thus used.

Ga Ga or Gá.	— —	Spondæus.
La La or Lá.	◡ ◡	Pyrrhichius.
Ga La.	— ◡	Trochœus.
La Ga.	◡ —	Iambus.

The *Kavisára* has some fanciful remarks in connection with the eight prosodial feet, the substance of which is given in the subjoined tables.

Table 1.

The names of the guardian celestial beings, lunar mansions, &c., connected with the eight prosodial feet.

Feet.	Symbols.	Name of guardian celestial being.		Result.	How regarded.	Numbers and Names of Lunar mansions.	
— — —	ma	bhumi.	earth.	wealth.	coveted.	18	Jeṭṭhá.
◡ ◡ ◡	na	sakka.	Indra.	long life.	coveted.	2	Bharaṇí.
— ◡ ◡	bha	canda.	moon.	friends.	coveted.	5	Magasiram.
◡ — —	ya	ambha.	cloud.	piety.	coveted.	24	Satabhisayo.
◡ — ◡	ja	ravi.	sun.	poverty.	not coveted.	7	Punabhasu.
◡ ◡ —	sa	anila.	air.	degradation.	not coveted.	15	Sáti.
— ◡ —	ra	anala.	fire.	conflagration.	not coveted.	3	Kattiká.
— — ◡	ta	ákása.	firmament.	failure.	not coveted.	22	Savaṇo.

Table 2.

Classification of letters into castes.

Brahmaṇa.	a á k ṅ c ñ ṭ ṇ
Khattiya.	i e t n p m y r
Vánijja.	u o l v
Sudda.	s h ḷ

v. 6. *gaṇo idha catukkalo.* The Ariyá class of metres is measured by feet denominated *gaṇa*, which are equivalent to two long syllables or four breves *(kala)*. " catukkalo caturo kalá mattá assáti va * * * ádittayaṃ pana eko garu dve lahu, màssa pana dve garu, nassa tu lahu catukkaṃ, tasmá catukkalo ti vutto." *Vac.*

v. 7. *Samyogádi.* Double consonants and the like. " saṃyogo náma dvinnaṃ vyañjanánaṃ ekatra thiti vuccati, saránantariká vyañjanánaṃ yogato pi yathá; "tattha, dinná, hutvá" tyádi: digho ca saro yathá; "gáto, pitá, bhúto, deti, sotthi, ettha, oṭṭho," ti: niggahítaparo yathá; "yaṃ taṃ" tyádi: * * * catunnaṃ pádánaṃ anto

avasánaṃ ti pádanto saro ca yathá; "suriyuggamanaṃ paṭi" tyádi, ime caturo sará garu ti daṭṭhabbaṃ." *Vac.*[1]

The *Rúpasiddhi* has "kvaci saṃyogato pubbá ekárokára rassa iv, uccante yathá; ettha, seyyo, oṭṭho, sotthi." *Bk.* 1. *Chap.* 1. *Sutta* 5., but in the earlier commentary on *Kaccáyana's* Grammar, the *Nyása*, no mention is made of this shortening of heavy vowels.

pádanto. This is the Burmese reading supported by the commentaries. *Kavisára* has "chandánurakkhattaṃ padanto ti vuttaṃ pádanto ti pi páṭho," but so long as a couplet of the *Vatta* class of metres conforms to the principles of that class, it is immaterial what foot follows the fourth foot in the odd quarter.

*vanko * * * uju.* In Burmese, the mark for the short quantity in Páli prosody, is the number for one in that alphabet, and the mark for the long quantity is the number for two.

mattiko. Consisting of a breve (mattá). Equal in time to a snap of the finger, a flash of lightning, or the twinkling of an eye. "mattásaddo c'ettha accharásaṅkhátaṃ vá, vijjutásaṅkhátaṃ vá, akkhinimilasaṅkhátaṃ vá, kálaṃ vadati ti daṭṭhabbaṃ, tathá pi tena mattena ekamattá rassá, dvimattá díghá, aḍḍhamattiká vyañjaná ti" *Nyása Bk.* 1. *Sutta* 4.

v. 8. *pádádi.* This rule refers to poetry measured by the time occupied in the pronunciation *(mattávutti)*, which is divided by pauses into quarters *(pádas)*. The illustration subjoined is in the Pathyá metre of the Ariyá class in which the pause is commonly restricted to the close of third foot.

saññata kriyá. The shortening of the final *a* in *saññata* before two consonants, the last of which is the liquid r, resembles the *muta cum liquida* rule, and the *positio debilis* of Latin prosodians; *e. g.* integri, (comp. Weber, Ind. Stud., Vol. viii). The stanza may be freely translated thus:—

From the pleasure of seeing and hearing Buddha, springs
a passion never sate.
Who would not derive pleasure from a study so wondrous and
sublime?

The *Chando.* points out that this couplet illustrates the figure of Rhetoric called Transition *(atthantaranyása)*, the introduction of another sense into a subject, (such as a moral reflection). The author describes this figure in his Subodhálaṅkára (*Easy Rhetoric*) vv. 241 to 245. It is twofold, *viz.*:—

[1] It is also an established rule in Páli prosody that consonants may be doubled, in order to give prosodial length to a naturally short vowel (*vide* v. 134.)

(a). general, (*sabbavyápi*—).

(b). partial, (*visesaṭha*—).

each kind being distinguished by the absence and presence of the emphatic particle *hi*. In this instance it is *partial transition* without the particle *hi*, (see *Jour., As. Soc. Beng.*, Part I, No. 2, 1875, pages 100 and 119.)

v. 9. *Samuddosurasádínam*. *Samuddo, usu, rasa,* and such like symbols represent numerals. Numerical symbols occur only in the second, third, and fifth chapters, and are here subjoined.

Number 4.	*veda*. the (four) vedas vv. 67. 79.	
	yuga. the (four) ages, vv. 77. 98. 99.	
	samuddo. v. 9.	The (four) oceans.
	aṇṇava. vv. 39. 117. 123. 125. 126.	
	ambudhi. v. 75.	
	jaladhi. v. 120.	
	sindhu. vv. 118. 119.	
Number 5.	*usu*. the (five) arrows of Cupid, v. 9.	
	akkhi. the eye, one of the (five) senses, v. 100.	
Number 6.	*rasa*. the (six) tastes, vv. 9. 97. 98. 101.	
	utu. the (six) seasons, vv. 99. 100. 108.	
Number 7.	*assa*. vv. 67. 84. 99. 101. 102.	the (seven) horses of the sun.
	haya. vv. 92. 93.	
	muni. v. 104.	the (seven) sages.
	isi. vv. 94. 98. 100.	
	sara. the (seven) musical notes, v. 89.	
Number 8.	*vasu*. a certain tribe of demigods, vv. 37. 41. 77. 93.	
	bhoga. wealth, v. 94.	
Number 9.	*gaha*. a planet, v. 88.	
Number 11.	*hara*. one of the eleven Ruddas, v. 97.	
Number 12.	*akka*. The sun, one to each month, v. 102. 105.	

padacchedo yati bbhave. Verse division is *yati*, the harmonic pause. The subject is treated of in the author's Subodhálaṇkára *(Easy Rhetoric)* vv. 49. to 55.[1] *Pada* here means a portion, not a quarter, of a verse.

v. 12. *ekakkhar' árabbha*. for ekakkharaṃ árabbha.

Quarter verses vary from one up to twenty-six syllables. In this treatise they range from the *Gáyatti* of six syllables, to the *Akati* of twenty-two syllables. The five metres preceding the former, and the four following the latter omitted here are :—

[1] See Jour., As. Soc. Beng., Part I, No. 2, 1875, pp. 96 and 108.

1. utta.
2. atyutta.
3. majjhá.
4. patiṭha.
5. supatiṭha.

1. vikati.
2. saṅkati.
3. atikati.
4. ukkati.

v. 13. *parattha.* Elsewhere. The work referred to, is the *Chandovicitta.* The metres are Bacchanalian chants, unlimited in length, commencing with two tribrachs (N), followed by cretics (R).

v. 15. t' ettha for te ettha.

Notes on Chapter II.

v. 16. This chapter describes Páli metres regulated by time (*mattávutti*), called Játi. They are four in number Ariyá, Gíti, Vetálíya, and Mattásamaka ; the second, however, is merely a subdivision of the first. The Ariyá class uses feet containing four instants or breves, or their equivalents ; namely :—

dactyl	— ◡ ◡	B.
amphibrach..............	◡ — ◡	J.
anapæst	◡ ◡ —	S.
spondee	— —	Gá.
proceleusmatic	◡ ◡ ◡ ◡	NL.

Any one of these may be used in the even feet, *viz.*, the second, fourth, and sixth. The amphibrach (J) is inadmissible in the odd feet, *viz ;* first, third, fifth, and seventh. In each half verse, which consists of seven and a half feet, the sixth foot must be an amphibrach, or proceleusmatic, or a single breve. The metres are musical lyric verses. Mr. C. P. Brown in his treatise on Sanskrit Prosody, has pointed out a metre in Horace similar to the Ariyá, the Ionic *a Minore* "*Miserarum est*" &c., (Od. iii. 12). The choruses in the Bacchæ of Euripides are principally in this metre.[1] Subjoined is the scheme of the four *Játi* from verse 16 to 43, inclusive.

[1] Walford's Handbook of the Greek drama, p. 172.

I and II. *Ariyá* and *Gíti.*

		1	2	3	4	5	6	7		
Ariyá, ...	1st	— —	⏑ ⏑ ⏑ ⏑	— —	⏑ ⏑ —	— —	⏑ — ⏑	— ⏑ ⏑	—	
	2nd	⏑ ⏑ —	— —	— —	— —	— —	⏑	— —	—	
	1st	⏑ ⏑	— —	— —	— ⏑ ⏑	— —	⏑ ‖ ⏑ ⏑ ⏑	⏑ ⏑ ⏑ ⏑	—	
	2nd	— ⏑ —	— · —	⏑ ⏑ —	⏑ ⏑ — ‖	⏑ ⏑ ⏑ ⏑	⏑	— —	—	
Pathyá, ...	1st			‖						
	2nd			‖						
Vipula, ...	1st				⏑ ‖ — ⏑					
	2nd				⏑ ‖ — ⏑					
Capalá, ...	1st		⏑ — ⏑		⏑ — ⏑					
	2nd		⏑ — ⏑		⏑ — ⏑					
Mukhacapalá,....	1st		⏑ — ⏑		⏑ — ⏑					
	2nd			‖						
Jaghanacapalá, ..	1st			‖						
	2nd		⏑ — ⏑		⏑ — ⏑					
Gíti,............	1st						⏑ — ⏑			
	2nd						⏑ — ⏑			
Upagíti, ...	1st						⏑			
	2nd						⏑			
Uggíti, ...	1st						⏑			
	2nd						⏑ — ⏑			
Ariyágíti, ...	1st						⏑ — ⏑			—
	2nd						⏑ — ⏑			—

III. *Vetálíya.*

	Odd quarters.			Even quarters.		
Vetálíya.	∪ ∪ — ∪ ∪	— ∪ —	∪ —	∪ — — ∪ ∪ ∪	— ∪ —	∪ —
	— — —	— ∪ —	∪ —	∪ ∪ — — ∪ ∪	— ∪ —	∪ —
Opacchandasaka		— ∪ —	∪ — —		— ∪ —	∪ — —
		— ∪ —	∪ — —		— ∪ —	∪ — —
Apátaliká.		— ∪ ∪	— —		— ∪ ∪	— —
		— ∪ ∪	— —		— ∪ ∪	— —
Lakkhanatiká.	∪ — ∪			∪ — ∪		
	∪ — ∪			∪ — ∪		
Udiccavutti.	∪ — ∪					
	∪ — ∪					
Paccavutti.				— ∪ — ∪		
				— ∪ — ∪		
Pavattaka.	∪ — ∪			— ∪ — ∪		
	∪ — ∪			— ∪ — ∪		
Aparantiká.	— ∪ — ∪			— ∪ — ∪		
	— ∪ — ∪			— ∪ — ∪		
Caruhásiní.	∪ — ∪			∪ — ∪		
	∪ — ∪			∪ — ∪		

IV. *Mattásamaka.*

<table>
<tr><th></th><th>1</th><th>2</th><th>3</th><th>4</th><th>5</th><th>6</th><th>7</th><th>8</th><th>9</th><th>10</th><th>11</th><th>12</th><th>13</th><th>14</th><th>15</th><th>16</th></tr>
<tr><td>Acaladhiti.</td><td>∪</td><td>∪</td><td>∪</td><td>∪</td><td>∪</td><td>∪</td><td>∪</td><td>∪</td><td>∪</td><td>∪</td><td>∪</td><td>∪</td><td>∪</td><td>∪</td><td>∪</td><td>∪</td></tr>
<tr><td>Mattásamaka.</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>∪</td><td></td><td></td><td></td><td></td><td></td><td colspan="2">—</td></tr>
<tr><td rowspan="2">Visiloka.</td><td rowspan="2">∪</td><td rowspan="2">∪</td><td colspan="2" rowspan="2">—</td><td>∪</td><td colspan="2">—</td><td>∪</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>∪</td><td>∪</td><td>∪</td><td>∪</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td rowspan="2">Vánavásiká.</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>∪</td><td colspan="2">—</td><td>∪</td><td></td><td></td><td></td><td></td></tr>
<tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>∪</td><td>∪</td><td>∪</td><td>∪</td><td></td><td></td><td></td><td></td></tr>
<tr><td>Citra.</td><td></td><td></td><td></td><td></td><td>∪</td><td></td><td></td><td>∪</td><td>∪</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>Upacitra.</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td colspan="2">—</td><td>∪</td><td>∪</td><td colspan="2">—</td><td colspan="2">—</td></tr>
<tr><td>Padakulakam. Citra.</td><td></td><td></td><td></td><td></td><td>∪</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>Padakulakam. Visiloka.</td><td colspan="2">—</td><td colspan="2">—</td><td>∪</td><td colspan="2">—</td><td>∪</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>Padakulakam. Vánavásiká.</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>∪</td><td colspan="2">—</td><td>∪</td><td></td><td></td><td></td><td></td></tr>
<tr><td>Padakulakam. Visiloka.</td><td>∪</td><td>∪</td><td colspan="2">—</td><td>∪</td><td colspan="2">—</td><td>∪</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
</table>

V. 44. If the first half of verse 17 be taken, the number of instants, of syllables, of long and short quantities is as follows :—

Instants..................28
Syllables..................20
Longs..................... 8
Shorts.....................12

Then, 28 — 8 = 20 the number of syllables.

28 — 20 .... = 8 } the number of longs.
28 — 12 = 16 ÷ 2 = 8 }

Notes on Chapter III.

This chapter describes those metres the quarters of which are similar, giving in each instance the characteristic of one quarter, which answers for the remaining three. The syllables in each quarter vary from six to twenty-two. The names of these metres are :—

VI.	Gáyatti.	XIV.	Sakkarí.
VII.	Uṇhi.	XV.	Atisakkarí.
VIII.	Anuṭṭhubhaṃ́.	XVI.	Aṭṭhi.
IX.	Brahati.	XVII.	Atyaṭṭhi.
X.	Panti.	XVIII.	Dhuti.
XI.	Tuṭṭhubhaṃ	XIX.	Atidhuti.
HII.	Jagati.	XX.	Kati.
XIII.	Atijagati.	XXI.	Pakati.

XXII. A'kati.

The feet are denoted by the initial letter of their symbols in Roman capitals.

VI. Verses having six syllables in each line.

1. *Tanumajjhá.* — — ⏑ ⏑ — — TY.

ñánaṃ dasamaddhe
ñeyye tava satthá
vittháritamásí
saṃgetarabhágá.

VII. 1. *Kumáralalitá.* ⏑ — ⏑ ⏑ ⏑ — — JSG.

tayásadisakhettaṃ
nalokataramasmiṃ
padakkamanumatthaṃ
vipaccatiminampi.

VIII. 1. *Citrapadá.* — ◡ ◡ — ◡ ◡ — — 2BGá.

satyakulapparacandaṃ
tittiyapannakavindaṃ
sañcanapañcadinandaṃ
sádhunamesamanindaṃ.

2. *Vijjummálá.* — — — — — — — — 4Gá.

játe buddhá vijjabbhute
loke dhammaṃ loke niccaṃ
mohaddhittaṃ hitvá sattá
pattásantaṃ yogakkhemaṃ.

3. *Máṇavakam.* — ◡ ◡ — — ◡ ◡ — BTLG.

ánanaveríkamalaṃ
pañcayaketebhagavá
yánasakháhaṃsavaro
sùcayatevassupadam.

4. *Sámaṇiká.* — ◡ — ◡ — ◡ — ◡ 4GL.

ánanenatemuninda
tulyaminnasobhadáni
locanenakeraváni
tosatesamakkhatáya.

5. *Pámáṇiká.* ◡ — ◡ — ◡ — ◡ — 4LG.

saroruhámuniṇda te
sasámivaṃsajattanaṃ
paṭiccasampatítiyá
itívadepadassitá.

IX. 1. *Halamukhí.* — ◡ — ◡ ◡ ◡ ◡ ◡ — RNS.

vaṇṇayantitavakaruná
vitthatatisugatajane
nevamáravadhuvisaye
sádhanampi viditavati.

2. *Bhujagasusu.* ◡ ◡ ◡ ◡ ◡ ◡ — — — 2NM.

vivaritamamatadváraṃ
suvihatabhavasañcáraṃ
kavivaranutasaccáraṃ
panamarakharasattháraṃ.

X. 1. *Suddhavirájitam.* — — — ◡ ◡ — ◡ — ◡ — MSJG.

khittirútijinassapatthaṭá
ápátálasuramlayávadhi
sánandhekasuroragádike
ánetvácaraṇáte aká.

2. *Paṇavo.* — — — ◡ ◡ ◡ ◡ — — — MNYG.

saṃsárambudhi taraṇe setu
hetuṃ nibbutisukhasantáne

ketuṃ sakyabhijanasaññṇe
bhọ náthaṃ ẏisayatha viññáṇe.

3\. *Rummavatí.* — ⏑ ⏑ — — — ⏑ ⏑ — — BMSG.
sárasayonínaṃ bhavanevá
devanaráhítaṃ nilayevá
nevatayá tulyomadhiková
vajjatimaddhá so munirájá.

4\. *Mattá.* — — — — ⏑ ⏑ ⏑ ⏑ — — MBSG.
máyádévísutamarahantaṃ
dhammassámiṃ varasalabhiññaṃ.
niccaṃ saddhá yutamanasáhaṃ
vandesutthaṃ bahuguṇayuttaṃ.

5\. *Campakamálá.* — ⏑ ⏑ — — — ⏑ ⏑ — — BMSG.
ásavapásámocayateyaṃ,
márajilokaṃsokasayává
jálinijálápálayate bho
ñánaguṇaggo, káruṇikaggo.

This metre is the same as No. 3. In *Vṛittaratnákara* it is named *Dípakamálá,* and has J instead of S for the third foot.

6\. *Manoramá.* ⏑ ⏑ ⏑ — ⏑ — ⏑ — ⏑ — NRJG.
yatipatiṃsataṃ kavissaro
kimitimáhumerusádisaṃ
naccalateva sohi kappase
tuvamanáratam dukhaddhite.

7\. *Ubbhásakam.* — — ⏑ — — — — ⏑ — ⏑ TMRL.
khíṇe kalaṅko cando jinassa
sampuṇṇasamsuddhácchodakena
tulyoṇavattenásísucíhi
dosákarotiṃ vá tulyameti.

XI. 1. *Upaṭṭhitá.* — — ⏑ ⏑ — ⏑ ⏑ — ⏑ — — T2JGá
suddhoḍaniyaṃ parapátubhútaṃ
sámájikalápi sadá pamodí
dúríkatatitthiyahaṃsayuttaṃ
saddhammapayodavaraṃ namámi.

In the *Vṛittaratnákara* the *Upasṭhitá* ending with a single long syllable is a ten-syllabled verse, and is included in the *Pankti.* There is, however, an *Upasthitam* in the *Trishṭubh,* but it has not the characteristics of the Páli *Upaṭṭhitá.*

2\. *Indavajirá.* — — ⏑ — — ⏑ ⏑ — ⏑ — — 2TJGá.
satthábhajíketumalaṃ phalaṃ va
satthussa dattaṃ pavaraṃ púraṃ va
rájáva jetá samadantakatthaṃ
netáva satthá nayanocitatthaṃ.

3. *upavajirá.* ⏑ — ⏑ — — ⏑ ⏑ — ⏑ — — JTJGá.

balena mettáyacitáya satthu
vihárasámantavanábhiváso
migápiválásahitámramaññaṃ
cariṃsu yogíva samáhitattá.

V. 64. When the quarter verses of Nos. 2 and 3 are mixed together, the metre is called *Upajáti;* of which according to *Chando*, there are fourteen varieties, thus, if *i* stands for *Indavajirá*, and *u* for *Upavajirá*, we have i u u u, u i i i, i i u i, u u i u, i u i u, u i u u, i i i u, u u u i, i i u u, u u-i i, u i u i, i u i u, i u u i, u i i u.

4. *Sumukhí.* ⏑ ⏑ — ⏑ — ⏑ ⏑ — ⏑ ⏑ — S2JLG.

ariyehi sílasamádhi ṭhiti
succimattikádiguṇehi jino
vimalehi bhúsayatevisaye
sasamipupágata devanare.

In the *Vṛittaratnákara*, *Sumukhí* has a N instead of a S for the first foot.

5. *Dodhakam.* — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — — 3BGá.

sajjanamánasakañjuvikásaṃ
dujjanatitthiyasaṃkapatápaṃ
lokanabhuggatamárajisúraṃ
mohatimísahataṃ paṇamámi.

6. *Sáliní.* — — — — — ⏑ — — ⏑ — — M2TGá.

pádambhojaṃ ye bhajante janáte
kárunnantesimavajjaṃ janesu
vindante tenáthatasságatena
vaṇṇaṃ ková vaṇṇa ye vaṇṇavádi.

7. *Vátummissá.* — — — — || ⏑ ⏑ — — ⏑ — — || MBTGá.

laddhámaddhá || tavamaddhekkhaṇampi
sattásattá || bhupadáyanti niccaṃ
kiṃ vá cittaṃ || citasatthopakare
sabbaññusmiṃ || tadanúnappavatti.

The *Vṛittaratnákára* has no cæsura.

8. *Surasasirí.*— ⏑ ⏑ — — ⏑ ⏑ ⏑ ⏑ — — BTNGá.

vádivarápissunipunadhíyo.
tádiguṇantaṃ sugatamupecce.
pañcamukhádhiṭhitavanagantyá.
vañcitadanticchavimadhikañcuṃ.

The *Vṛittaratnákara* has the pause after the fifth syllable, and the sixth following it.

9. *Rathoddhatá.*— ⏑ — ⏑ ⏑ ⏑ — ⏑ — ⏑ — RNRLG.
yassa pádakiraṇáruṇígataṃ.
dárukhandam api páṭiháriyaṃ.
dassayitvasumanañcaneaká.
tassa attham iha ko silághaye.

10. *Svágatá.*— ⏑ — ⏑ ⏑ ⏑ — ⏑ ⏑ — — RNBGá.
nijjitáni kamaláni mukhena.
lajjitá vacanavásamitáte.
nátathá padarasanti nimittaṃ.
majjittánisarasisv iti maññe.

11. · *Bhaddiká.* ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — ⏑ — ⏑ — 2NRLG.
magadhavisayabhávibhásayá.
vadatitayimahovadanti te.
vividhavisayavásijantavo.
sugatasakasakáyabhásayá.

XII. 1. *Vamsaṭṭha.* ⏑ — ⏑ — — ⏑ ⏑ — ⏑ — ⏑ — JTJR.
visálabhogesumasaṃgataṃ gataṃ.
visudhisantaṃ bhavasaṃvaraṃ varaṃ.
paropakárádhikatapparaṃ paraṃ.
bhajantunáthaṃ vidhitá hitaṃ hitaṃ.

2. *Indavamsá.* — — ⏑ — — ⏑ ⏑ — ⏑ — ⏑ — 2TJR.
tuyhánasattádhigamá mahámune.
líláviláseka rasá manohara.
kantápi passanti sahásabhásiyo.
sattá yathá jaṅgamaputirañcayaṃ.

3. *Toṭaka.* ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — 4S.
sucirávahitaṃ vahitaṃ sahite.
niratehidhayo sugato padaví.
sigavaṃ ujarájapathaṃ kathavá.
sujaná tamaraṃ madhiro hatavo.

4. *Dutavilambita.* ⏑ ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ — N2BR.
subhagatá bhagatá pavinonadí.
surasabhárasabhávita bharati.
adhigatádhigatátisivappadaṃ.
jinasutánasutábhavasaṃ kaṭaṃ.

5. *Puṭa.* ⏑ ⏑ ⏑ ⏑ || ⏑ ⏑ — — — ⏑ — — || 2NMY.
sugatati || vidhakalyáṇehi yuttá.
vacanaja || ladamáláte janánam.
nakumati || malinatthaṃ yevadhotá.
sugatasu || rataruppesapapuṭṭhá.

6. *Kusumavicittá.* ⏑ ⏑ ⏑ ⏑ — — ⏑ ⏑ ⏑ ⏑ — — NYNY.
ratipatijammaṃ, jitamunidhammaṃ.
sivapathasálaṃ, munijanamálaṃ.

tibhavanaketuṃ, subhaguṇahetuṃ.
bhajathajanábho, tamihusulábho.

7. *Bhujaṅgappayáta.* ⏑ — — ⏑ — — ⏑ — — ⏑ — — 4Y.
munindo virágáya vindassa kando.
dinandadvayánanda sandosasando.
nabhindampinibbindakatthenanindaṃ.
virájeti rájinda kundogha cando.

8. *Piyamvadá.* ⏑ ⏑ ⏑ — ⏑ ⏑ ⏑ — ⏑ — ⏑ — NBJR.
vimalacáruciraṇárunappabhá.
valitapádanakharaṃsisantati.
kalilavindumalatámayodadhi.
cchavisamuppahati te tathágataṃ.

9. *Lalitá.* — — ⏑ — ⏑ ⏑ ⏑ — ⏑ — ⏑ — TBJR.
taṇhá kilesamaladhovanárahe.
sattápavaggapurarodhanásahe
dhammepasannamatayohitávaso.
dhammanusattamihasabbalamkathá.

10. *Pamitakkhará.* ⏑ ⏑ — ⏑ — ⏑ ⏑ ⏑ — ⏑ ⏑ — SJ2S.
lapitaṃ tavámata padaṃ savaná
caraṇaṃ munindanakarotidhayo
nahitena sádisanihina jano
guṇabhájanatthamathavávigato.

11. *Ujjalá.* ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — ⏑ ⏑ — ⏑ — 2NBR.
sapavaravisayosusamiddhiko
savigatakhilamítisukhemavá
sasujanajanasevaniyojati
dasabalagaditaṃ lapatevate.

12. *Vessadeví.* — — — — — || — ⏑ — — ⏑ — — || 2M2Y.
saṃsare saraṃ || mánusattaṃtahimpi
vekallábhávo || sádhu sabbindriyánaṃ
kolaññaṃ tasmiṃ || tassasoceyyabhávo
tasmiṃ sussusá || dhammarájassa dhammaṃ.

13. *Támarasam.* ⏑ ⏑ ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — — N2JY.
yadi sugatodita sárapadípo
bhuvinasiyániyaráyanasodhaṃ
sugatipathávaraṇápagamaṃ vá
nabhavatiko vadatissivanámaṃ.

14. *Kamalá.* ⏑ ⏑ — ⏑ — — ⏑ ⏑ — ⏑ — — SYSY.
avakárakánampi narádhamánaṃ
hitakárako yaṃ sadayo munindo
upalopasaṃ ghaṭṭitamo sadháni
na haranti kiṃ vá balavaṃ pi vyádhi.

XIII. 1. *Pahásiní.* — — — || ⏑ ⏑ ⏑ ⏑ — ⏑ — ⏑ — — ||
MNJRG.

satthárá || bhavasalilákarámapárá.
lokoyaṃ || ariyapatattharenasáraṃ.
nibbáná || mataparatírakhemabhúmí.
sannito || dipuladayáyacoditena.

2. *Rucirá.* ⏑ — ⏑ — || ⏑ ⏑ ⏑ ⏑ — ⏑ — ⏑ — ||
JBSJG.

manuṇṇitá || yatipatinákharásaná.
yadátute || kusumavitánataṃ gaṇá.
tadávadhí || kusumasarábhidháritaṃ.
gatotime || matinamucemahámune.

XIV. 1. *Aparájitá.* ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — || ⏑ — ⏑ ⏑ — ⏑ — ||
2NRSLG.

janananidhanatá || dyane kavisádhinaṃ.
sugatatavavaco || bahuvasurosadhaṃ.
kamutatavavilá || savásamanorahaṃ.
vitanutanusiri || bbilocanamussavaṃ.

2. *Paharaṇakaliká.* ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — || ⏑ ⏑ ⏑ ⏑ ⏑
⏑ — || 2NBNLG.

surapurakamalá || sananilayamatí.
varapatikamalá || karasasisavibhú.
tatharivakamalá || nicasitapasite.
sacaraṇakamalá || vahatiyatipatí.

3. *Vasantatilaká.* — — ⏑ — ⏑ ⏑ ⏑ — ⏑ ⏑ — ⏑ — —
TBIJGá.

lávaṇyaváriparipúrivalitharaṅgaṃ
nettambujálakamalissitapeṇamalyá.
kantápakáramadanásanavaṃ kaghatte
sattambuje muni vimocayidosanáya.

XV. 1. *Sasikalá.* ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ —
4NS.

parahitamabhirata dasabalam atulo
piyatamaruciyanijatanujadayatá
amitavaradhanasipitasubhaṇayane
guṇasadanapatidhadivimalamatimá.

2. *Maṇiguṇanikaro.* ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ || ⏑ ⏑ ⏑ ⏑
⏑ ⏑ — || 4NS.

vidhuraguṇanilaya || tiracaturamune
tavalapanapasuta || lapitamadurasaṃ
pacuratarabhujaga || manujasurapitá
mahamadhupasamiti || pivatimavirataṃ.

3. *Maliní.* ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — — || — ⏑ — — ⏑ — — 2NM2Y.

kapilakaṇacaránaṃ || lokikácelakánaṃ
sivajayiminivedan || tádinaṃ vádavedi
tavacaraṇanisedhí || cápimásajjajáta
anadhivarapabháte || tetamosaṃhatíva.

4. *Pabhaddakam.* ⏑ ⏑ ⏑ ⏑ — ⏑ — ⏑ ⏑ ⏑ — ⏑ — ⏑ — NJBJR.

phalamakhilaṃ tayávijitamujjhiyávudhe
disidisibhopaláyinamacissatenataṃ
suravanitánamásihasanáyidánipi
dasabalateparakkamamahosupatthataṃ.

XVI. 1. *Váninı́.* ⏑ ⏑ ⏑ ⏑ — ⏑ — ⏑ ⏑ ⏑ — ⏑ — ⏑ — — NJBJRG.

bhuvikavinokálákaladipáradassinova
bhujagapatimatisamatinágaṇáyakává
nahitarituṃ bahusugatasagguṇamburásí
bahupamituṃ tathálisúrapañcusassaková.

XVII. 1. *Sikharinı́.* ⏑ — — — — — || ⏑ ⏑ ⏑ ⏑ ⏑ — — ⏑ ⏑ ⏑ — || YMNSBLG.

nataṃ cittaṃ yante || samitasakalaklesaphaliná
vajote jasatte || bhavakasiritomocanamayo
vanekekiṃsitvaṃ || savadhapasutaṃvyádhapadhanaṃ
jinate pacceke || samabhinivisarinádhapavaro.

2. *Harinı́.* ⏑ ⏑ ⏑ ⏑ ⏑ — || — — — — || ⏑ — ⏑ ⏑ — ⏑ — || NSMRSLG.

virataramano || pyáyaṃ nátho || pavedhatinibbharaṃ
vyasanisudayá || luttániccaṃ || samekkhiyakátare
tam idam ucitaṃ || tesaṃloke || nissákararaṃsiná
bhavatisasikan || taṃ yevambuṃ || nacetaravophalá.

3. *Mandakkantá.* — — — — || ⏑ ⏑ ⏑ ⏑ ⏑ — || — ⏑ — — ⏑ — — || MBN2TGá.

ullocittam || jaladavisará || yantivátácayassa
niyyánasmiṃ || surabhikusume || santarantepurattá
ubbhijjitvá || vanisarasija || sampaṭicchantipáde
soyaṃ natho || vipulapatimá || pátunopevadevá.

XVIII. 1. *Kusumitalatávellitá.* — — — — — || ⏑ ⏑ ⏑ ⏑ ⏑ — || — ⏑ — — ⏑ — — || MTN3Y.

sandhaṭthemeyaṃ || kisalayadalaṃ || tedhirattábhimukkh
máliññaṃ cando || tavatanupabha || sammukhedevadeva
gopácutttánaṃ || vipulamatiyá || sammukhetepayodhi
sádisaṃ kiṃ vá || bhavatibhuvane || tena tvaṃ vatulyo.

XIX. 1. *Meghavipphujjitá.* ⏑ — — — — — || ⏑ ⏑ ⏑ ⏑ ⏑ — — ||
— ⏑ — — ⏑ — — || YMNS2RG.

sarojemadísá || sasicakumude || tuñcasabbaṃ tilokaṃ
pabodhetárobho || jinanamadiká || kintubhedopanesaṃ.
punosaṃghocittam || nalinakumuda || yantisesehibuddha.
tayábuddholoká || napunamakulat || thaṃ kadáci piyáti.

2. *Saddúlavikkíliti.* — — — ⏑ ⏑ — ⏑ — ⏑ ⏑ ⏑ — ||
— — ⏑ — — ⏑ — || MSJS2TG.

máyánekatiluddharakkhasivasaṃ || yátemanásekadá.
yosamyattikaváṇijedasasata || ddhaddhedayitvánabhá.
vahopissalilákaraṃsamabhilaṃ || ghitvánakhemávini.
sammápesikimbhutasamadhuná || sabbaññutatthedayá.

XX. 1. *Vutta.* — ⏑ — ⏑ — ⏑ — ⏑ — ⏑ — ⏑ — ⏑ — ⏑
— ⏑ — ⏑ 10GL.

súmidevatápasáritesviváyatesupánisampuṭesu.
yopadepadesamuggatesuphullamaṃ kajesusobhaṇesu.
sañcaraṃ virájirájahaṃsalilayá pajáhitáyatassa.
várijásaṇípadevarájasekharikataṃ padaṃ bhajámi.

XXI. 1. *Saddhará.* — — — — ⏑ — — || ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — ||
— ⏑ — — ⏑ — — || MRBN3Y.

ávelávelajátá || sitasitamanujo || tarohiccabhedá
kintiniggammadehá || tibhuvanakuharaṃ || tetilokekanáthá
sambhusentovanáná || vidhiratanamayá || nekamáláhisammá
sandhávatyábhavaggaṃ || niravadhikaruṇá || ñaṇataṃ sucayantá

XXII. 1. *Bhaddaka.*

— ⏑ ⏑ — ⏑ — ⏑ ⏑ ⏑ — ||
⏑ — ⏑ ⏑ ⏑ — ⏑ — ⏑ ⏑ ⏑ — || BRNRNRNG.

sakyamunevacotavasudhá |
gadaṃ harati lobhadosapabhuti ||
nevajahátidhammapakatí |
nasammutimatovisáradagaṇá ||
kammaphalañca kammam ihabhú |
navedagajanonakarakamití ||
súcayatetadacchariyataṃ |
vidanti sanarámarásivapadaṃ. ||

Notes on Chapter 4.

This chapter describes eleven metres the half lines of which are similar in construction.

The characteristics of each half line are subjoined. Nos. 9 and 10, respectively correspond with the *Vetálíya* (v. 28) and the *Opacchandasaka* (v. 29.)

No.	Names of the metres.	Odd quarters.				Even quarters.				
1	Upacitta, ...	∪ ∪ —	∪ ∪ —	∪ ∪ —	∪ —	— ∪ ∪	— ∪ ∪	— ∪ ∪	— —	
2	Ratamajjhá, ...	— ∪ ∪	— ∪ ∪	— ∪ ∪	— —	∪ ∪ ∪	∪ — ∪	∪ — ∪	∪ — —	
3	Vegavatí, ...	∪ ∪ —	∪ ∪ —	∪ ∪ —	—	— ∪ ∪	— ∪ ∪	— ∪ ∪	— —	
4	Bhaddavirájam, ...	— — ∪	∪ — ∪	— ∪ —	—	— — —	∪ ∪ —	∪ — ∪	— —	
5	Ketumati, ...	∪ ∪ —	∪ — ∪	— ∪ —	—	— ∪ ∪	— ∪ —	∪ ∪ ∪	— —	
6	Akhyániká, ...	— — ∪	— — ∪	∪ — ∪	— —	∪ — ∪	— — ∪	∪ — ∪	— —	
7	Viparítapubba, ...	∪ — ∪	— — ∪	∪ — ∪	— —	— — ∪	— — ∪	∪ — ∪	— —	
8	Hariṇaplutá, ...	∪ ∪ —	∪ ∪ —	∪ ∪ —	∪ —	∪ ∪ ∪	— ∪ ∪	— ∪ ∪	— ∪ —	
9	Aparavutta, ...	∪ ∪ ∪	∪ ∪ ∪	— ∪ —	∪ —	∪ ∪ ∪	∪ — ∪	∪ — ∪	— ∪ —	
10	Pubbitaggá, ...	∪ ∪ ∪	∪ ∪ ∪	— ∪ —	∪ — —	∪ ∪ ∪	∪ — ∪	∪ — ∪	— ∪ —	—
11	Yavádikámatí, ...	∪ — ∪	— ∪ —	∪ — ∪	— ∪ —	— ∪ —	∪ — ∪	— ∪ —	∪ — ∪	—

Notes on Chapter 5.

This chapter describes the varieties of the Vatta, or heroic, measure, analogous to the Sanskrit *sloka.* The term *sloka* is not used in the treatise, nor, according to Weber, does Piṅgala nor Kedára adopt it. *Ind. Stud.*, Vol. VIII, pp. 114 and 332.

In this class of metres each half line contains sixteen syllables, and two half lines form a couplet. The halves are independent, any one of one metre may be followed by that of another. Each quarter (or páda) has eight syllables, the first and third are called odd quarters, the second and fourth even quarters. In each quarter the first and last syllables are free, the others (which in the subjoined table are formed into seats) are subject to rule, namely :—

(*a.*) In the first seat in either quarter any foot is admissible, except the anapæst (S), and the tribrach (N).

(*b.*) In the second seat in the odd quarters any foot is admissible.

(*c.*) In the second seat in the even quarters, no foot is admissible, except the amphibrach (J) or bacchic (Y).

	Odd quarter.				Even quarter.				
	Free.	1st Seat.	2nd Seat.	Free.	Free.	1st Seat.	2nd Seat.	Free.	Free.
Vatta,.................			∪ — —				∪ — —		
Pathyávatta,............			∪ — —				∪ — ∪		
Viparítapathyávatta, ...			∪ — ∪				∪ — —		
Capalávatta,............			∪ ∪ ∪				∪ — —		
Vipulá of Pingala, ...			∪ — —				∪ — ∪		
Vipulá of Setava,........			∪ — ∪						
Bha-vipulá, ...			— ∪ ∪						
Ra-vipulá,..............			— ∪ —						
Na-vipulá,..............			∪ ∪ ∪						
Ta-vipulá,..............			— — ∪						

Notes on Chapter 6.

This chapter enters into the solution of the six problems, (*cha-ppaccaya*) which are as follows :—

1. To distribute in the form of a table the different quantities in the possible variations of a metre.
2. To determine the structure of a variation, the row number of which is known.
3. To determine the row number of a variation, the structure of which is known.
4. To determine the number of those variations which respectively contain no long quantities, or one long, or two long, and so on.
5. To determine the number of the possible variations of a metre.
6. To determine the space requisite for writing down the possible variations of a metre.

v. 128. *te ca-m-ime;* And these; (three alternations (*vikappá*) being understood). This is the reading of the Burmese *MSS.* "te ca ime tayo vidhiyo yáva sabbalahu go pádo, táva kattabbo." *Vac.* "puna lahuto pubbe garu te ca ime tayo vidhiyo sabbalá sabbalahupádá katabham; athavá × × tato lahuto, garu pubbe pubbaṭháne yeva pare panakkhará upari sadisá yeváty attho, evam ime akkhará kattabbá, yáva sabbalá sabbalahupádassa avasánanti, imasmim ca vikappe "garutevamime" ti paṭho "garu iti evam ime "ti chedo" *Kav.*

This verse describes the mode of arranging in a table, the distribution of the long and short quantities in the possible variations of a metre.

According to the rule all long quantities are set down in the first row, in each succeeding row, a short quantity must first be placed beneath the first long of the row above; to the *right* of such short quantity, must be written quantities similar to those in the row above; to the *left* of such short quantity, as many long quantities as may be required to fill up the row; and so on until a row of all short quantities is formed. Thus a metre, whose quarter verse consists of one foot, has two variations, a quarter with two, four variations, and a quarter with three feet, eight variations, and so on, the variations increasing in geometrical proportion, as the quarter verse increases in length.

Row number.	The number of variations in a metre having three syllables in a each quarter verse.		
1	—	—	—
2	◡	—	—
3	—	◡	—
4	◡	◡	—
5	—	—	◡
6	◡	—	◡
7	—	◡	◡
8	◡	◡	◡

v. 129. This rule determines the structure of a variation in the table, the row number of which is known. The *Gáyatti* has quarters of six syllables, let the structure of the tenth row be determined.

as 10 can be halved set down a breve .... ⏑
as 5 without an additional unit cannot be halved set down a long, } .... —
as 3 an odd number requires a unit set down a long, } .... —
as 2 can be halved set down a breve. .... ⏑
as 1 being an odd number requires a unit set down a long, } .... —
as 1 again requires a unit set down a long,...................... —

The structure, then, of the 10th row of the Gáyatti is ⏑ — — ⏑ — —

v. 130. This rule is the converse of the preceding. Given the structure, to determine the row number. Let ⏑ — — ⏑ — — be taken as the structure of a variation in a metre having quarters of six syllables. Commencing at the first syllable place under each syllable, numbers in geometrical progression from one, thus :

⏑ — — ⏑ — —
1 2 4 8 16 32 ; } the sum of the numbers beneath the short syllables *plus* one, gives the row number, *e. g.* : 1 + 8 + 1 = 10 ; and we have just seen that this structure corresponds with the 10th variation of the *Gáyatti.*

v. 131. This rule determines the number of variations containing no long quantity, or one long, or two longs, or all longs. Units are to be placed, vertically one over the other, in succession equal to the number of syllables the metre has in each quarter *plus* one ; thus the *Gáyatti* having six syllables, seven units are set down vertically one over the other ; each succeeding column must be one less in number than the one preceding it ; in each of the columns succeeding the first (which all commonce with a unit) there is a rising, and in this fashion : after writing the first unit of each column, each following number must be the sum of the number immediately to its left in the preceding column *plus* all those below that said number ; *e. g.*, in the third column, 3 follows the unit being the sum of 2 + 1 of the preceding column, then follows 6 being the sum of 3 + 2 + 1, and so on, as in the subjoined table.

1 one row with all long quantities.
1 6 six rows with five longs.
1 5 15 fifteen rows with four longs.
1 4 10 20 twenty rows with three longs.
1 3 6 10 15 fifteen rows with two longs.
1 2 3 4 5 6 six rows with one long.
1 1 1 1 1 1 1 one row with no long quantity.

v. 132. *vemam* for vá imaṃ.

The number of the possible variations of a metre may be determined either, (*a*) by adding together the top numbers of the columns as shewn in the preceding rule, or (*b*) by adding together the numbers placed beneath the short quantities *plus* one, according to the rule in v. 130, *e. g* :

(*a*.) 1 + 6 + 15 + 20 + 15 + 6 + 1......................= 64

(*b*.) ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ 1 + 2 + 4 + 8 + 16 + 32 + 1 = 64
1 2 4 8 16 32

Thus 64 is the number of the possible variations of the Gáyatti metre of six syllables in each quarter.

v. 133. This rule lays down the space in inches, that is required for writing down the quantities in the several variations. The inches required must be double the number of variations *minus* one, thus the Gáyatti having 64 variations would require for each quarter verse 64 + 64 = 128 — 1, or 127 inches.

v. 134. *Síla Thera.* Moggallána. The author of this treatise was a disciple of Sáriputta, otherwise called Síla Thera.

Rhyming metres find no place in this work; reference, however, is made to a kind of word-repetition termed *yamaka* in the author's Subodhálankára (*Easy Rhetoric*), vv. 26 to 52.* This kind of word-rhyming or word-matching is twofold—

(*a*) isolate, (*vyapeta*).

(*b*) corporate (*avyapeta*).

and has many varied combinations, either kind being found separately, or in conjunction, anywhere in the stanza.

Besides the instances given in the *Subodhálankára*, vv. 28—31, the *Ṭíká* of that treatise gives six stanzas wherein the subjoined words in italics, occur in the same place in each line of their respective stanzas. For brevity's sake, one line only of each stanza is here given.

1. *manam manam* satthu dadeyya ceyya.
2. yato *na tena te* pito siyum *na tena te* subhá.
3. veneyyenettha guṇa *sajjanam janam.*
4. *sabháya sabhati* na ce kathaṃ na.
5. nabhá*sura* te pi *surá* vibhúsitá.
6. jinánattiyaṃ ye hi*tásá* si*táeá.*

* J. A. S. B., Part 1, No. 2, 1875, pp. 96.

Contributions to the explanation of the Jyotisha-Vedánga.—By G. Thibaut, Ph. Dr.

The small metrical treatise known by the name of the Jyotisha-vedánga has attracted the attention of scholars since the first time when Sanskrit literature began to be studied by Europeans. Especially it was the celebrated verses containing a statement regarding the place of the winter-solstice at some ancient, although as it finally has turned out, rather indefinite period, which gave rise to a good deal of comment and speculation. They have been discussed in all their bearings by Sir W. Jones, Colebrooke, Bentley, Davis in the beginning of this century, and were submitted at a more recent period to renewed investigation; it may suffice to refer to Prof. A. Weber's papers on the nakshatras (especially the second one, p. 355), Prof. M. Müller's preface to the fourth volume of his large edition of the Ṛik-saṃhitá, which moreover contains some calculations by Archbishop Pratt and Prof. W. F. Donkin, and the important paper by Prof. Whitney in the first volume (new series) of the Journal of the Royal Asiatic Society of Great Britain, the substance of which is reproduced in the twelfth essay, second series, of his "Oriental and Linguistic Studies." These verses about the places of the winter-solstice, bearing as they do on the question of the chronology of Vedic literature, certainly are the most important of the whole treatise, and may justly claim a much larger amount of interest than we can accord to the remainder of the Jyotisha; nevertheless the Jyotisha being avowedly the oldest Indian work referring to astronomy which has come down to our time, it was highly desirable that we should be enabled, by a publication of the entire work, to judge of its value. This was at last rendered possible by the paper of Prof. A. Weber "Ueber den Vedakalender, Namens Jyotisham" published in the transactions of the Royal Academy of Sciences at Berlin, 1862; which contains an edition of the complete text based on the comparison of a great number of manuscripts, the gloss on the text by Somákara, a translation of the text which is founded on Somákara's explanations as far as these owing to the exceptionally bad state of the manuscripts could be made out, and a very instructive commentary by Prof. Weber himself, in which there is collected a large amount of material from divers sources tending to the elucidation of the obscure verses of the Jyotisha. But in spite of the important step in advance made in Prof. Weber's edition, there remains, as he has himself acknowledged, much to be done before we can claim fully to understand the Jyotisha. The first obstacle in our way is of course the style of the treatise itself with its enigmatical shortness of expression, its strange archaic forms and its utter want of connexion between the single verses. The second ob-

stacle is, or I should rather be inclined to say, was the extraordinary corruption of all the manuscripts containing Somákara's commentary, a corruption extending so far that in more than one passage it is hardly possible to make out even the general drift of the argument (I myself have been able to procure three MSS. in addition to those used by Prof. Weber, but they belong to the same families as his and no additional advantage is to be derived from them). The reason for which I prefer to call this second obstacle a past one lies in my conviction of Somákara's commentary being not only of slight value, but, the explanations of a few verses excepted, positively harmful as misleading the student of the Jyotisha and preventing him from having recourse to the only legitimate method of arriving at its true meaning. In fact I consider Somákara to have totally misunderstood by far the greater part of the few rules of which the Jyotisha consists. Professor Weber already, in his edition of the Jyotisha, has complained in many places of the want of connexion by which Somákara's method of interpretation is characterized and of the strangeness of the results at which we frequently arrive when accepting him for our guide ; but I think we may safely go a step farther and, instead of regretting the want of ability on our side to construe Somákara's explanations into a consistent whole, reject his explanations just for the very reason that we are unable to elicit a satisfactory sense from them. It appears to me that Somákara has grasped the meaning of his text only where it either was impossible to misunderstand it (so f. e. in the introductory verses) or where corresponding passages of the Gárgí Samhitá assisted him in making out the right meaning (so f. e. v. 9, 10). In these latter cases his gloss certainly has some value, since those parts of Garga's work from which he quotes appear to be lost, or have at any rate not been recovered up to the present time ; but with regard to the whole remainder of the Jyotisha—and this remainder forms by far the greater part of the work—his commentary must be declared to be worse than useless. The chief objection to Somákara's manner of commenting—an objection which by itself would be sufficient to condemn it—is the complete absence of anything in the way of "upapatti" or proof. While every good commentary on an Indian astronomical work, after having explained one of the rules given in the text proceeds to justify it by showing its agreement with the general principles of the system, Somákara never makes such an attempt ; he simply gives a scanty explanation of the words of the text and then leaves the reader to his own resources. And the explanations which he gives are for the greater part of a very strange nature indeed. Later on, the true explanation of a few passages of the Jyotisha will be given, when Somákara's mistakes with reference to these will clearly appear from a mere comparison ; I now direct the reader's attention to some verses the right sense of which

I am indeed unable to point out, but where nevertheless Somákara's want of understanding is patent. At first however I reprint the text of the Jyotisha, only for convenience's sake, since frequent references to it will be made in the following pages, not with the intention to give it in a purer form than that known up to the present time. A few corrections of the traditional text will be given later on ; the necessary critical apparatus for the restitution of those verses which are manifestly corrupt, and for which I am unable to propose emendations, will be found in Prof. Weber's edition. I consider it superfluous to reprint here the different readings of the MSS. ; the verses of the Jyotisha are for the greater part of such a nature that the restitution of the single words of the original text can only be accomplished after we have found out by some other means the probable sense of the whole verse. I follow the arrangement of Prof. Weber's edition giving at first those verses which are found in the recension connected with the Yajurveda and then adding these which belong to the Ṛik recension only.

पञ्चसंवत्सरमयं युगाध्यक्षं प्रजापतिम् ।
दिनर्त्वयनमासाङ्गं प्रणम्य शिरसा शुचिः ॥ १ ॥
ज्योतिषामयनं पुण्यं प्रवक्ष्याम्यनुपूर्वशः ।
ब्राह्मणेन्द्राणां संमतं यज्ञकालार्थसिद्धये ॥ २ ॥
वेदा हि यज्ञार्थमभिप्रवृत्ताः कालानुपूर्व्या विहिताश्च यज्ञाः ।
तस्मादिदं कालविज्ञानशास्त्रं यो ज्योतिषं वेद स वेद यज्ञम् ॥ ३ ॥
यथा शिखा मयूराणां नागानां मणयो यथा ।
तद्वद्वेदाङ्गशास्त्राणां गणितं मूर्धनि स्थितम् ॥ ४ ॥
माघशुक्लप्रपन्नस्य पौषकृष्णसमापिनः ।
युगस्य पञ्चवर्षस्य कालज्ञानं प्रचक्षते ॥ ५ ॥
स्वराक्रमेते सोमार्कौ यदा साकं सवासवौ ।
स्यात्तदादि युगं माघस्तपः शुक्लोऽयनं ह्युदक् ॥ ६ ॥
प्रपद्येते श्रविष्ठादौ सूर्याचन्द्रमसावुदक् ।
सार्पार्धे दक्षिणार्कस्तु माघश्रावणयोः सदा ॥ ७ ॥
घर्मवृद्धिरपां प्रस्थः क्षपाह्रास उदग्गतौ ।
दक्षिणेतौ विपर्यासः षण्मुहूर्त्ययनेन तु ॥ ८ ॥
प्रथमं सप्तमं चाहुरयनाद्यं त्रयोदशम् ।
चतुर्थं दशमं चैव द्वियुग्माद्यं बहुलेऽप्यृतौ ॥ ९ ॥
वसुस्त्वष्टा भवोऽजश्च मित्रः सर्पाऽश्विनौ जलम् ।
धाता कश्चायनाद्याः स्युरर्धपञ्चमभस्त्वृतुः ॥ १० ॥
एकान्तरेऽह्नि मासे च पूर्वान्कृत्वादिरुत्तरः ।
अर्धयोः पञ्चपर्वाणां मृदू पञ्चदशाष्टमौ ॥ ११ ॥
दुहेयं पर्व चेत्पादे पादस्त्रिंशत्तु सैकिका ।

भागात्मनापवृज्यांऽशान्निर्दिशेदधिको यदि ॥ १२ ॥
निरेके द्वादशाभ्यस्तं द्विगुणं चाऽयसंयुतम् ।
षष्ट्या षष्ट्या युतं द्वाभ्यां पर्वणां राशिरुच्यते ॥ १३ ॥
स्युः पादोऽर्धं त्रिपद्यायास्त्रिद्व्येकेऽङ्कः कृते स्थितिम् ।
साम्येनेन्दोः स्तृणोऽन्ये तु पञ्चकाः पर्वसंमिताः ॥ १४ ॥
भांशाः स्युरष्टकाः कार्याः पक्षा द्वादशकोद्गताः ।
एकादशगुणश्चोनः शुक्लेऽर्धं चैन्दवा यदि ॥ १५ ॥
नवकैरुद्गतोऽंशः स्यादूनः सप्तगुणो भवेत् ।
आवापस्त्वयुजे द्वौ स्यात्पौलस्त्येऽस्तंगतेऽपरम् ॥ १६ ॥
जावाद्यंशैः समं विद्यात्पूर्वार्धे पर्वसूत्तराः ।
भादानं स्याच्चतुर्दश्यां द्विभागेभ्योऽधिको यदि ॥ १७ ॥
जौ द्रा गः खे श्वे ही रो षा चिन् मू ष ण्यः सू मा धा णः ।
रे मृ घा स्वा पो जः कृ ष्य ह ज्ये ष्ठा इत्यृचा लिङ्गैः ॥ १८ ॥
कार्या भांशाऽष्टकाः स्थाने कला एकान्नविंशतिः ।
ऊनस्थाने द्विसप्ततिमुद्वपेद्युक्तसंभवे ॥ १९ ॥
तिथिमेकादशाभ्यस्तां पर्वभांशसमन्विताम् ।
विभज्य भसमूहेन तिथिनक्षत्रमादिशेत् ॥ २० ॥
याः पर्वभादानकलास्तासु सप्तगुणां तिथिम् ।
उक्तास्तासां विजानीयात् तिथिभादानिकाः कलाः ॥ २१ ॥
अतीतपर्वभागेभ्यः शोधयेद् द्विगुणां तिथिम् ।
तेषु मण्डलभागेषु तिथिनिष्ठां गतो रविः ॥ २२ ॥
विषुवन्तं द्विरभ्यस्तं रूपोनं षड्गुणीकृतम् ।
पक्षा यदर्धं पक्षाणां तिथिः स विषुवान् स्मृतः ॥ २३ ॥
पलानि पञ्चाशदपां धृतानि तदाढकं द्रोणमतः प्रमेयम् ।
त्रिभिर्विहीनं कुडवैस्तु कार्यं तन्नाडिकायास्तु भवेत्प्रमाणम् ॥ २४ ॥
एकादशभिरभ्यस्य पर्वाणि नवभिस्तिथिम् ।
युगलब्धं सपर्वं स्याद्वर्तमानार्कभक्रमात् ॥ २५ ॥
सूर्यर्क्षभागान्नवभिर्विभज्य शेषं द्विरभ्यस्य दिनोपभुक्तिः ।
तिथियुता भुक्तिर्दिनेषु कालो योगं दिनैकादशकेन तद्भम् ॥ २६ ॥
द्व्यंशी भशेषो दिवसांशभागश्चतुर्दशस्याप्यपनीय भिन्नम् ।
भाधेऽधिके चाऽपि गते परोऽंशो द्वावुत्तमे तं नवकै रवेद्यः ॥ २७ ॥
त्रिंशत्यह्नां सषट्षष्टिरब्दः षट चर्तवोऽयने ।
मासा द्वादश सूर्याः स्युरेतत्पञ्चगुणं युगम् ॥ २८ ॥
उदया वासवस्य स्युर्दिनराशिः स्वपञ्चकः ।
ऋषेर्द्विषष्टिहीनं स्याद्विंशत्या चैकया स्तृणाम् ॥ २९ ॥
पञ्चत्रिंशं शतं पौष्णमेकोनमयनान्यृषेः ।
पर्वणां स्याच्चतुष्पादी काष्ठानां चैव ताः कला ॥ ३० ॥